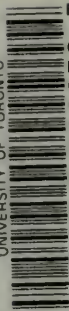


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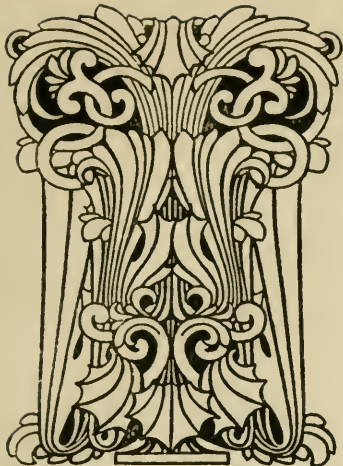


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DELACROIX

BY HENRI FRANTZ



HATEVER may be the future evolution of taste and æsthetics, Eugène Delacroix is indisputably the greatest figure in French painting of the nineteenth century: one of those radiant geniuses whose Titanic personalities dominate future generations of painters in their several schools. As Italy has her Michael Angelo, Holland her Rembrandt, Spain her Velasquez, and England her Turner, so France has her Delacroix.

Like those other immortal masters, this Colossus strikes our imagination, and astonishes us at once by the immensity of his work, by the powerful originality of his methods and the variety of his conceptions, and by his extreme modernity of spirit. If Delacroix's genius is entirely of his age, as has been in their day that of all great artists and original thinkers, that is not an isolated phenomenon in the history of painting. It is one of his most essential characteristics, to be noted at the very outset of this study, that Delacroix, while remaining—as one recognises—thoroughly individual, falls into line with the greatest colourists from Titian to Rubens, as well as with those admirable English artists that were so dear to him. And because he was a colourist, his contemporaries were by way of refusing to acknowledge those gifts of draughtsmanship which we cannot but recognise in the greater number of his pictures: not, it is true, that he was a draughtsman after the manner of Ingres, but according to a style of his own, and a very individual style, by means of which he attained a marvellous perfection in expressing life and movement. At the same time let us note how little the artist was the slave of his method. He was, in fact, an universal painter, who could not only enshrine his thought in the form of an easel-picture that charms the eye with all the delicate refinements of his palette, but also in the larger field of the great mural painting, where his heroes live and move, grandly portrayed with a highly effective sense of the decorative. His

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ardent imagination, we may say, indeed, explored every domain, whether of history, legend, or dream, with a wide sweep of wing characteristic of the romantic age; sometimes led by a profound regard for truth, sometimes by an exquisite feeling for poetic fiction. Ophelia, Hamlet, Tasso, Paganini, Byron, Don Juan, and many other figures calculated to delight our imaginations and endow our existence with the fairest of dreams, live with an intense life in the work of Delacroix, and yield in no way to his representations of actual fact, such as the *Battle of Taillebourg*, the *Entry of the Crusaders*, or the *Battle of Nancy*. Then, when he had made all these heroes of the poets to live, and given shape to the thought of a Shakespeare, a Milton, or a Walter Scott—when he had framed his portraits in the reality he saw around him with as much distinctness as that with which the heroes themselves had been conceived—his energetic fancy, having embraced alike the ideal and the real, soared into yet another region, and revealed to our eyes in glowing pages arcana of the East till then undreamed of by artists.

Broadly looked at, such was the work of this exceptional painter, who was at the same time a highly-gifted writer to whom we owe pages of philosophy, criticism, and autobiography, always valuable to consult. It is these latter, indeed, that enable us to form a complete idea of the life and work of the painter. Delacroix's "Journal and Correspondence," together with various occasional articles and essays, suffice for our exact information, as they did for that of our predecessors, the painter's biographers. There are besides many works dealing with Delacroix from both the biographical and critical points of view. The magnificent pages of Baudelaire may be cited—a monument truly worthy of him who inspired them; the catalogue by Alfred Robaut and its commentary by Chesneau; *Eugène Delacroix devant ses Contemporains*, by Maurice Tournoux; *Eugène Delacroix peint par lui-même*, published by D'Argenti; and finally, excellent articles that appeared in *L'Artiste*, *L'Art*, and the *Gazette des Beaux-Arts*, either at the time of his death, or on the occasion of the exhibition of his works in 1885, or on that of various universal exhibitions at which the master has been represented.

When we study Delacroix's work—either at the Louvre or in some of those Paris collections that are well-known to be rich in pictures by this master—we may soon discern the various characteristics of his talent. Delacroix was before all things a magnificent colourist, whose vivid imagination led him, together with his comrades in romanticism, to fight with might and main against the classicism of David. "This supreme beauty," he writes, "is, according to the dictum of everybody, the goal of the arts; if that is the only goal, what becomes of people like Rubens or Rembrandt?" Delacroix, on the contrary, discovered for art a whole new world of forms and ideas, which triumphantly survive him. His impressionability as a man of modern times was enriched by a previously unparalleled complexity. He passionately loved music, which, according to his own words, "urged him towards great things"

and furnished him with sublime inspirations ; he loved the poets, and, penetrating to the very core of their souls, he succeeded in vividly translating the thoughts of Dante, Shakespeare, Byron, and Goethe.

Delacroix is, as we see, an idealist ; but he does not on that account undervalue truth. He has looked upon Nature, he knows her, he observes her unceasingly, but he does not translate her literally ; he draws inspiration from her, he consults her like a vast dictionary or a repertory, and he recomposes the elements with which she furnishes him. Thus Delacroix is of his day, possessing both the range of an accomplished poet and the technique of a perfect craftsman.

Ferdinand Victor Eugène Delacroix was born at Charenton, near Sceaux, in the neighbourhood of Paris, on April 27, 1798. He studied at the Lycée Louis le Grand—studied seriously, but without showing many signs of genius. One of the lad's earliest impressions dates—if his Correspondence is to be trusted—from a visit paid in 1814 to the Abbey of Valmont in Normandy. More than once, when later he was depicting subjects from Byron or Walter Scott, he recalled that first profound impression—enduring, like all those of childhood—which first awakened the romantic spirit within him, and gave him a taste for picturesque and tragic spectacles. Delacroix himself has analysed this experience ; he describes the crenelated walls, the long corridors of which the ends were scarcely visible, and the ancient half-ruined church. “At night,” he says, “the wind whistled through the ill-fitting windows, and bats, getting in by the church, came and awakened us. . . . I liked much to walk dreaming alone among the ruins of that silent church, whose echoing walls repeated even the sound of my footsteps.”

A taste for reverie, a love of independent solitude, a preference for the past and the picturesque—all that was later to characterise the master's genius—may perhaps be foreshadowed in these few words.

Visits to Guérin's studio and to the Musée du Louvre determined Delacroix's vocation. His was indeed a mind so completely and richly endowed that he might have succeeded equally well in some other sphere—that of literature, for instance—just as Goethe might have been a successful painter. However that may be, in 1813 and 1814 Delacroix began to make tentative essays in drawing and engraving, which have but a purely documentary interest.

Like Géricault, another clever painter of the same time, who died prematurely, Delacroix entered the studio of Guérin, whose talent was so diametrically opposite to his own that there could be no question of its influencing him. Delacroix about the same date took up the practice of water-colour drawing, inspired thereto by J. B. Soulier, who had become one of his most intimate friends. He also worked much at the Louvre at this time, and there made the acquaintance of Bonington, that precocious and charming youth whom Delacroix in one of his letters declares to be “as great in his way as Raphael,” and who was another ardent lover of the Louvre, especially of the Dutch school.

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Let us pass over Delacroix's earliest essays and attempts, for this is not a catalogue of his work, and in this rapid biographical study we can only devote ourselves to his really important productions. After a mere allusion to various sketches of 1819 and 1820, such as *Jesus before Caiaphas* and the *Virgins*, we come to a notable achievement in which his genius already dawns: *Dante and Virgil crossing the Lake that surrounds the Walls of the Infernal City of Dis, under the guidance of Phlegyas*, now to be seen in the Louvre. In this celebrated picture, here reproduced, the painter shows the fatal bark, with the obscure horror of an horizon in flames as background, gliding over the livid waters with their burden of the writhing spirits of the damned. The two poets look around them in mute terror and alarm, whilst the lost souls, plunged in the waves of the dark river, attempt to seize the boat and to cling to it convulsively. We can see how great is the dramatic strength of this picture, in which all the great qualities of the painter are manifested to the full. The work, although like all new productions it had its detractors, was of course warmly received by the intellectual *élite* of France; and Thiers, in an article in the *Constitutionnel* which has remained famous, predicted a glorious future for the young artist, whilst a regular party grouped itself around Delacroix.

Yet in this picture, powerful as it is, one can still to a certain extent discern the influence of Géricault, that fine artist who died so young, and who had been Delacroix's friend and counsellor; and on studying the *Raft of the Medusa*, which hangs in the same room at the Louvre, a similar inspiration and analogy may be distinguished in certain processes of the colouring.

The following work likewise marks a considerable advance in the painter's development. This is the *Massacres of Scio*, a scene of carnage and desolation which responded to what was almost a need of the day, and, appearing at the same time as the poems of Byron and Victor Hugo, celebrated in a poignant and tragic manner one of those spectacles that were then spreading dismay in Eastern Europe. Distracted by the pre-occupations of the actual present from the representation of scenes of antiquity and mythology, Delacroix felt his ardent imagination aglow with sympathy for Greece, and fell under that glamour of the Orient which was to inspire him with such fine subjects, of which this is the first. It was exhibited at the Salon of 1824, memorable in the history of romanticism, and marks the first signal victory of that movement. This was a triumph over the timid imitators of David and the insipidities of neo-classicism by a young and enthusiastic school, intoxicated with light, life, and beauty. At this same Salon were also represented not only Bonington but a whole bevy of English artists—Fielding, Prout, Roberts, Harding and Varley—who were destined to exert no slight influence in determining the future paths of many French artists. It was also about this time that Delacroix entered into still closer alliance with Bonington, whom he had known at the Louvre some years before when they had

both been copying the Dutch masters, and he even went to stay for a time in England, where the two men shared the same studio.

At the Salon of 1827 Delacroix exhibited twelve canvases showing English influence in their refinements of colouring. These are: *Christ on the Mount of Olives*, *The Death of Sardanapalus*, *Portrait of the Count Palatiano*, *Two English Farm-horses*, *Young Turk caressing his Horse*, *Herdsmen of the Roman Campagna*, *Wounded Man quenching his Thirst at the Edge of a Marsh*, *Fight between the Giaour and the Pasha*, *Still Life*, *Faust in his Study*, and *Milton and his Daughters*.

Though Delacroix was not represented in the Salons between 1828 and 1831, he was none the less engaged upon many different works: in company with Barye he painted lions and tigers in the Jardin des Plantes. He also painted the portrait of another lion, namely himself: a splendid and faithful likeness (now at the Louvre), in which are evident many of his most striking characteristics: the look of lofty pride; the noble forehead, furrowed by thought; the slightly thrown-back shoulders; the leonine mane; the countenance radiant with sweetness, sensitiveness, and energy. Here before us is Delacroix himself, such as he was all his life long, and such as he is represented by all his most truthful biographers, above all by Baudelaire.

Baudelaire, that great poet and great writer, knew Delacroix well, and is therefore valuable to consult if we want to form an exact notion as to what manner of man the artist was. Delacroix was of medium stature, and of rather delicate health, though nerves of iron made up for this delicacy. His complexion had something of the Creole's pallor, associated with strangely brilliant eyes. From his youth up he was always very particular in his dress and behaviour; he and Bonington were in some sort apostles of masculine elegance imported from England into France. He was a gentleman in the strictest sense of the word—a gentleman of extremely correct manners—and a curious mixture of scepticism, politeness, gentleness, and enthusiasm. Cold and even sarcastic with strangers, for his intimates, on the contrary, he had treasures of delicacy and charming grace in store. But he had difficulty in abandoning his reserve, and maintained a certain attitude of mistrust in his relations with people whom he knew but slightly.

"This vein of suspicion," writes Baudelaire, "and this refusal to be made a dupe, seasoned his poetical and vividly coloured conversation as with Byronic salt. He possessed marvellous confidence and ease of manner, with a politeness which contained, as in a prism, every shade of behaviour, from the most cordial geniality to the most unimpeachable impertinence." And Baudelaire adds that Delacroix had quite twenty ways of saying "My dear Sir," and managed to make these three words contain a most varied gamut of shades and sentiments: attention, indifference, respect, content, enthusiasm, or detestation.

In his youth Delacroix was very fond of society. "Formerly," he writes, "I could never set to work unless I had the prospect of an evening's

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pleasure—music, a dance, or some other amusement.” Later, on the contrary, work became the sole pre-occupation of his life, and he withdrew more and more into himself, seeking intercourse only with a few friends, at whose homes he liked often to spend the evening. Even then his artistic activity was not relaxed for a single hour, and all the while that he was chatting in the lamplight he would be drawing with untiring hand, from memory or from imagination as the whim seized him. Sometimes he liked to copy the drawings of other artists, even of those whose temperament differed entirely from his own (as, for instance, Honoré Daumier); for he judged matters of art with extreme tolerance and eclecticism. He loved Ingres, did not quarrel with Meissonnier, and admired Charlet.

Let us return to our chronicle of the master's life. We find him once more at the Salon in 1831, stronger and more versatile than ever, letting his fancy play around the most diverse subjects—oriental scenes and scenes from history, not instructively treated as by a patient archæologist, but vivified by the ardours of an imagination which adapted itself to every situation and to all the great dramas of history. Of this we have here two striking examples (without mentioning the *Richelieu saying Mass*, which was destroyed in the fire at the Palais-Royal in 1848): *The Murder of the Bishop of Liège*, and the *Liberty leading the People*. Observe how in each of these historical subjects Delacroix can introduce elements of individuality. The first is a dazzling scene, inspired by Walter Scott, where amidst the glitter and magnificence of a wild orgy William de la Marck orders the butchery of the Bishop of Liège. Frédéric Villot—who was a friend of Delacroix, Bonington, and other painters of that generation—informs us that Delacroix experienced great difficulty in completely realising the effect of this brilliantly lighted scene. He was specially concerned as to the table-cloth, which seemed to him one of the main points of the picture. He said one evening to Villot: “Tomorrow I shall attack that table-cloth, which will be my Austerlitz or my Waterloo! Come and see me at my studio when the day is over.” When Villot arrived next day Delacroix opened the door himself, and showing him the table-cloth, which shone out radiantly amidst the lights, he said: “Well! It is Austerlitz!”

Is it not one of Eugène Delacroix's essential merits that he introduced tragic grandeur into historical painting? Observe the coldness of David's pictures; and then turn to another chronicle by Delacroix (also exhibited at the Salon of 1831)—*Liberty leading the People at the Barricades*, and you will then realise the master's greatness. Is not this Liberty—a half-naked woman clothed in rags mounting a barricade with the children of the people in her train—the very synthesis of revolution, and the living soul of history faithfully reproduced?

Delacroix had already treated oriental subjects, and among other work of this description his *Meeting of Moorish Horsemen* had been rejected by the Salon of 1831. He none the less desired to make further

acquaintance with the East, and an opportunity presented itself in 1832, when he was attached to a mission sent to Morocco. During his comparatively short stay in that country he made many notes, and he brought back reminiscences which were to be food for his genius up to the end of his life. He was indeed one of those elect spirits that feel acutely, and with whom time has no power to diminish the sharpness and permanence of impressions. A few casual meetings between Dante and Beatrice exercised an inspiring influence upon the poet's soul all his life long; and so likewise did a few weeks in eastern lands suffice to illuminate Delacroix's palette with enduring brilliancy.

The artist returned to Paris, but unfortunately he did not put into execution his plan of painting some of the epic scenes of contemporary history; and this is to be regretted, for we might have had one or more companion-pictures to the *Liberty*. It must, however, be admitted that he was scarcely encouraged thereto by the public after the failure of two of his pictures: *Boissy d'Anglas* and *Dreux-Brézé*.

Firing his mind, by way of compensation, with the study of the great poets—kindred spirits whose hearts beat in unison with his own—Delacroix once more immersed himself in subjects from Dante, Byron, and Goethe, not hesitating to accept their inspiration, but putting into practice a principle enunciated in one of his letters: "It is not their ideas in themselves that characterise men of genius, but this idea which possesses them—that what *has* been said has not been said enough." *The Prisoner of Chillon*, *Medea*, *Cleopatra*, *Hamlet with Horatio* and *the Grave-diggers*, *The Shipwreck of Don Juan*, *Marcus Aurelius*, *The Sortie of Sultan Abd-el-Rahman*, *Romeo and Juliet*, *Marguerite in the Church*, *The Death of Valentine*, *Arab Comedians*, *Algerian Smokers*, *Othello* and *Desdemona*, *The Battle of Taillebourg*: these are some of the subjects over which Delacroix's genius spread its mighty wings. From among his pictures, though all are beautiful, I should like to single out two that are quite without equal. First and foremost comes the *Entry of the Crusaders into Constantinople* (Musée du Louvre). I will not describe this, for its beauties are almost impossible to convey in words. It is besides reproduced here, and all who have seen it must always remember the proud bearing of the horsemen, the life-like attitudes of the women and children in the foreground, and in the distance the glow in the heavens above the minarets and mosques. What should be specially noted, however, is the masterly way in which the artist has arranged his composition; whatever may have been said as to this painter's complexity, there is here such unity in the distribution of the masses that it recalls those masters of painting who were the most simple in their methods.

This *Entry of the Crusaders* is not only a real masterpiece in itself, but it marks a first step in the realm of *la grande peinture*, where we are now to find Delacroix. While he was still working at his easel-pictures Delacroix had begun to attempt decorative work on a grand scale.

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Thiers, who, together with Vitet, Jal, Dumas, Musset, Stendhal, and Mérimée, was one of Delacroix's earliest admirers and defenders, had in 1833 commissioned for the Salon du Roi in the Chamber of Deputies four allegorical figures : Agriculture, Industry, War, and Justice, accompanied by pendentives representing the Ocean, the Mediterranean, and the principal rivers of France. In 1838 the decoration of the library of the Chamber was entrusted to him. Delacroix resolved to depict the history of ancient civilisation, in twenty different sections, from the myth of Orpheus to the invasion of Attila. The hemicycle represents Orpheus coming to teach the Greeks the arts of peace ; and upon the cupolas the following subjects are treated : upon the first cupola, Alexander and the poems of Homer, the education of Achilles, Ovid among the Barbarians, and Hesiod and the Muse ; upon the second, Adam and Eve driven out of Paradise, the captivity in Babylon, the death of St. John the Baptist, and the Tribute-money ; upon the third, Numa and Egeria, Lycurgus consulting the Pythian oracle, Demosthenes haranguing the waves, and Cicero accusing Verres ; upon the fourth, Herodotus questioning the Wise Men, the Chaldæan shepherds who invented astronomy, Seneca ordering his veins to be opened, and Socrates and his dæmon ; upon the fifth, the death of Pliny the elder, Aristotle describing the animals sent him by Alexander, Hippocrates refusing presents from Artaxerxes King of Persia, and Archimedes killed by a soldier.

This was a vast undertaking, and it was not planned out by Delacroix in a single moment ; on the contrary, he tried many different subjects of which there exist sketches and variants. On this matter let me refer to the excellent introduction which M. Chesneau has prefixed to the catalogue of Delacroix's works :

" It is difficult to realise the amount of preparation, the enormous number of studies and plans of composition, which he lavished on this gigantic work. There exists a design for the chariot of Apollo on the ceiling of the Louvre. If nothing were known of Delacroix's work but this sketch, in which all the whirl of movement is indicated by a few strokes of the pencil, it would yet be sufficient to reveal the absolutely original genius of the French master. Never has the art of any age rendered with equal power the spirited pace of the heroic steeds attached by legend to the chariot of Apollo. The great artist has varied the attitudes of the noble animals with marvellous facility of picturesque invention : the leaders have dashed away at such a rapid trot that in order to follow them the other two have been forced into a gallop, and the most interesting combination of decorative lines arises out of this differentiated movement. Despite the advantage of colour which the completed work possesses, I consider this study for the design, where every smallest touch has its precise significance, more instructive than even the painting itself."

In common with all the great Italian masters, Eugène Delacroix possessed in the highest degree the talent for decoration. I do not

mean by this the art of filling with ingenious compositions certain definite architectural spaces, often of odd and unsymmetrical shape. Delacroix has shown how fully he was master of that art, in the pendentives in the library of the Chamber of Deputies, which are in the form of irregular hexagons. I speak of purely decorative compositions, where the accessories and ornamentations play the chief part. In the Salon du Roi and the Salon des Fleuves in the same Chamber of Deputies, we may see what infinite resource of invention Delacroix has employed upon this admirable work—too little known—and with what rare conscientiousness he applied himself to the execution of the great decorative tasks that were confided to him. When he was commissioned to paint the central design for the ceiling of the Gallery of Apollo at the Louvre, *Apollo vanquishing the Python*, wishing to preserve the most complete unity between his own work and the setting destined to receive it, he began by drawing the architectural plan of Le Brun's design, according to which his ceiling was to be framed. This is in itself a splendid composition, whose grandeur and bold effective complexities determined the flowing lines and powerful colouring which the artist's mature deliberation dictated to him.

On twenty separate occasions, during the decoration of the library of the Chamber of Deputies, Eugène Delacroix succeeded with rare fertility of invention in filling the unusual frame-work made by each of the pendentives of the five little cupolas. The narrow base of the irregular hexagon presented peculiar difficulties in the development of the composition, which had, none the less, to be founded on considerations of width. Delacroix, the greatest decorative genius of the nineteenth century, came off triumphant, without ever repeating himself and with unfailing felicity of invention. The twenty pendentives executed by him may be seen and studied in their place; but many plans, never carried out, were found after his death among the master's cartoons. Here is one: *Young Spartan Girls practising Wrestling*. It is difficult to express the nobility and touching grace of this charming study, the elegance of movement, the ease of posture, the suppleness and strength of these young bodies, the anatomical knowledge, and the beauty of the setting. It recalls, though in a higher form of art, the admirable feeling of a picture which belonged to the late M. Maurice Cottier: *A Young Tiger playing with its Mother*.

After nine years' work Delacroix finished simultaneously the decoration of the Chamber of Deputies and that of the Senate. The latter, though less important than that of the Chamber of Deputies, is another fine example of French decorative painting. The subjects are taken from an episode in the fourth Canto of Dante's *Inferno*, where the poet meets Homer, Horace, Ovid, and Lucan in the Elysian Fields; and from the account of Alexander depositing the *Iliad* and the *Odyssey* in a casket of gold after the battle of Arbela.

The decorative work of the master did not stop here. He had finished

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the ceiling of the Louvre in 1851, and this was the first of his works which obtained unqualified success. Four years later he undertook to decorate the Salon de la Paix in the Hôtel de Ville, unfortunately destroyed in 1871. For the Chapelle des Saints Anges in the Church of St. Sulpice he executed some magnificent compositions, also of great decorative value, but the completion of these was somewhat delayed by the painter's bad state of health. This fresco-painting comprises two large panels, one depicting Jacob wrestling with the Angel, the other Heliodorus driven out of the Temple; also four figures of angels, and a ceiling decoration—Saint Michael vanquishing the Dragon.

The two large panels are admirable works. In the *Wrestling of Jacob* Delacroix has based the whole decorative value of the picture upon the grave and simple treatment of the landscape, dominated by three oak-trees with huge trunks. Behind these, deep valleys extend to the far distance, and rocky crags uprear their crests against the mists of dawn: there all is enchantment, calm, repose; whilst in the foreground, on the rising ground beside the ford where the giant oaks are rooted, the furious struggle is proceeding—Jacob rushing with lowered head upon his adversary, who, slightly leaning back, gives way before him.

To balance the structural lines of the great trees, the mighty columns of the Temple of Jerusalem are shown in the *Heliodorus*. Upon a raised platform of the Temple, amidst the gold and jewels of the treasure which he has attempted to seize, the lieutenant of Seleucus Philopator has just fallen beneath the onset of the "brilliant and magnificent steed ridden by a terrible cavalier" clothed in purple and gold and brandishing his sceptre; whilst two angels, poised in space with an ease and strength that Tintoretto might have envied, are castigating the desecrator of the holy place.

This work was carried out at a cost of extreme physical exhaustion, and Delacroix consoled himself with saying: "People like me, afflicted with feeble health, become at last accustomed to these interruptions and learn to bow their heads to necessity."

Difficult as it may be to credit when one looks at this splendid achievement, it must be acknowledged that it has been in its day much criticised and little comprehended. Yet to us it is a classical document that should take its place in any history of mural decoration. Doubtless Delacroix was thinking instinctively of himself when he wrote sadly to one of his friends: "On whom should one lay the blame for this universal indifference? Must one say that fine work is not made for the public, who do not appreciate it, but keep their special admiration for quite futile objects? Is there a kind of antipathy felt for any unusual achievement, or does some natural instinct lead the public only towards what is vulgar and ephemeral? Is there some secret cause of displeasure in all work that by its grandeur seems to soar above the caprice of fashion; and does it furnish merely a sort of reproach for the inconstancy of public taste and the futility of public opinion? Or is the public simply an

indolent judge, who sees with indifference the most sublime or the most trivial productions pass before his eyes, and finds therein nothing but food for idle curiosity ? ”

The remark has often been made that nearly all Delacroix's work is tortured and tragic. It is nothing but massacres, incendiarisms, dramatic episodes, and murders ; and his whole creation sends up a bitter cry of woe. Delacroix might, therefore, be accused of lacking that calm impassibility and detachment which we expect to find a characteristic of all superior genius. But the decorative work of the Palais Bourbon and of the Senate can furnish a sufficient reply to this criticism, so truly Olympian in lofty serenity is their conception, despite the lifelike realism of their execution.

After his triumph at the Salon in 1855 (where he exhibited no less than thirty-six pictures collected together in a special room), Delacroix was represented in the Salon of 1859 by eight pictures of small dimensions : *Christ laid in the Tomb*, *St. Sebastian*, *Ovid in Exile among the Scythians*, *Herminia and the Shepherds*, and *Rebecca carried off by the Templar during the Sack of the Castle of Front-de-Bœuf*. The latter is another picture inspired by Walter Scott ; a canvas that actually blazes with colour, and whose composition is instinct with life and rapid movement. This picture was two years ago placed in the Louvre with the Tomy-Thiery bequest, which also contains other works of the master. It is a typical instance of the romantic work to which Delacroix was inspired by scenes from Sir Walter Scott's novels. The group in the foreground is admirable in vigour and dash, while behind is the conflagration of the burning castle. Fantin-Latour, who knew Delacroix and was to some extent influenced by him in his work, considered this one of Delacroix's distinct masterpieces. In this series there was also a *Hamlet*, and the *Banks of the River Sébou*.

Although now approaching the end of his life Delacroix did not permit his activity to relax, and age had no power over his fine genius. He sketched out four large allegorical panels of the Seasons, and some easel-pictures : the *Education of Achilles*, *Tobias and the Angel*, and the *Lion overpowering an Alligator*. Delacroix returned to the fine inspirations of his youth, to the East and to the heroic struggle for Greek independence, in his last two pictures, which were : *Botzaris surprising the Turkish Camp at Dawn*, and *Collecting the Arab Tax*.

He passed away on Thursday, August 13, 1863, and his funeral took place on Monday, August 17, at the Church of St. Germain des Prés.

In his life-time Delacroix had had passionate admirers, but also many detractors, and at each exhibition where his magnificent genius was revealed there were perfect explosions of rage and hatred among the larger public as well as among the critics. This warfare waged against Delacroix hardly ceased until the exhibition at the Ecole des Beaux-Arts in 1885. Since that his fame has waxed ever greater, and his works have obtained very-high prices at sales. At the present day Delacroix

DELACROIX

figures in the Louvre beside the immortal masters whose worthy compeer he is, a demi-god amongst the demi-gods, he to whom the great poet Baudelaire dedicated the following beautiful verse :

" Delacroix, lac de sang, hanté des mauvais anges,
Ombragé par un bois de sapin toujours vert ;
Où, sous un ciel chagrin, des fanfares étranges
Passent, comme un soupir étouffé de Weber."

[" Delacroix, lake of blood by evil angels haunted,
Shadowed by evergreen and mighty groves of pine ;
Where, 'neath a sombre sky, strange blasts by trumpets chanted
Pass like a stifled sigh from Weber's throat divine."]



A CHRONOLOGY OF THE PRINCIPAL WORKS OF DELACROIX

JESUS BEFORE PILATE	1819
TURKISH HORSEMAN UNDER FIRE (Collection of M. Horteloup)	1821
DANTE AND VIRGIL (Louvre)	1822
PORTRAIT OF FIELDING	1823
PORTRAIT OF DELACROIX	1823
WOUNDED GREEK (water-colour)	1823
MILTON AND HIS DAUGHTERS (Fitz-James Collection)	1824
MASSACRE OF SCIO (Louvre)	1824
STUDY FOR THE MASSACRE OF SCIO (Chéramy Collection)	1824
DEATH OF CATO (Montpellier Gallery)	1824
ROMAN SHEPHERD (Chéramy Collection)	1825
THE DOGE MARINO FALIERO CONDEMNED TO DEATH	1826
DEATH OF SARDANAPALUS (sketch)	1826
YOUNG TURK CARESSING A HORSE (Municipal Gallery at Luxembourg)	1826
CHRIST ON THE MOUNT OF OLIVES (Church of St. Paul and St. Louis, Paris)	1826
MURDER OF THE BISHOP OF LIÈGE	1827
DEATH OF SARDANAPALUS	1827
INCIDENT IN THE GREEK WAR (Chéramy Collection)	1827
FIGHT BETWEEN THE GIAOUR AND THE PASHA (Chéramy Coll.)	1827
GREECE EXPIRING ON THE RUINS OF MISSOLOGHI (Bordeaux Gallery)	1827
LITHOGRAPHS FOR FAUST	1827
MURDER OF THE BISHOP OF LIÈGE	1827
THE BISHOP OF LIÈGE	1829
PORTRAIT OF EUGÈNE DELACROIX (Louvre)	1829
PIETÀ	1829
VARIOUS LITHOGRAPHS	1829
CROMWELL AT WINDSOR CASTLE	1829
BATTLE OF POITIERS	1829
THE 28TH OF JULY, 1830 (Louvre)	1830
RUINS OF VALMONT	1831
BOISSY D'ANGLAS	1831

DELACROIX

BATTLE OF NANCY (Nancy Gallery)	1831
MIRABEAU AND DREUX-BRÉZÉ	1831
KING RODRIGO (Chéramy Collection)	1831
PAGANINI (Chéramy Collection)	1831
SKETCH OF MOROCCO, AND WATER-COLOURS	1832
FRÉDÉRIC VILLOT	1833
VARIOUS PORTRAITS	1833
MEETING OF MOORISH HORSEMEN	1833
WOMAN OF ALGIERS—water-colour (Louvre)	1833
WOMEN OF ALGIERS IN THE HAREM (Louvre)	1833
PORTFOLIO OF 18 WATER-COLOURS	1833
PAINTINGS IN THE CHAMBER OF DEPUTIES (Palais Bourbon)	1833
DECORATIVE PAINTINGS AT VALMONT	1834
PORTRAIT OF RIESENER	1834
THE PRISONER OF CHILLON	1834
HAMLET AND HORATIO (Louvre)	1834
HAMLET (16 lithographs)	1834
CHESS PLAYERS IN JERUSALEM	1835
FIGHT BETWEEN THE GIAOUR AND THE PASHA (Chéramy Coll.)	1835
STILL LIFE	1835
COASTS OF NORMANDY	1835
ST. SEBASTIAN HELPED BY THE HOLY WOMEN	1836
GOETZ VON BERLICHINGEN (series of lithographs)	1836
ARAB CHIEF IN THE MIDST OF HIS TRIBE (Nantes Gallery)	1837
STUDY FOR THE BATTLE OF TAILLEBOURG (Waltner Collection)	1837
BATTLE OF TAILLEBOURG (Versailles Gallery)	1837
FANATICS OF TANGIER	1838
THE ARAB AT THE TOMB	1838
THE FURY OF MEDEA (Lille Gallery)	1838
JEWISH WEDDING IN MOROCCO (Louvre)	1839
COLUMBUS ON HIS RETURN FROM THE NEW WORLD	1839
THE JUSTICE OF TRAJAN—sketch (Viaud Collection)	1839
HAMLET AND THE GRAVE-DIGGERS (Louvre)	1839
SHIPWRECK OF DON JUAN (Louvre)	1840
CAPTURE OF CONSTANTINOPLE BY THE CRUSADERS—sketch (Condé Gallery at Chantilly)	1840
THE JUSTICE OF TRAJAN (Rouen Gallery)	1840
VARIOUS STUDIES OF THE NUDE, AND SOME SKETCHES OF LIONS	1840

THE BRIDE OF ABYDOS (Louvre)	1843
LION'S HEAD—water-colour (Louvre)	1843
DECORATION OF THE LIBRARY OF THE PALAIS BOURBON	1844
THE SIBYL WITH THE GOLDEN BOUGH	1845
MAGDALENE IN PRAYER	1845
THE SULTAN OF MOROCCO SURROUNDED BY HIS GUARD (Toulouse Gallery)	1845
THE ODALISQUE	1845
NUMEROUS STUDIES FOR THE DECORATION OF THE LIBRARY OF THE LUXEMBOURG	1845
DECORATION OF THIS LIBRARY	1845
THE RAPE OF REBECCA (Tomy-Thiéry Collection, Louvre)	1845
CHRIST ON THE CROSS (Tomy-Thiéry Collection, Louvre)	1847
PERSEUS AND ANDROMEDA	1847
ROGERO DELIVERING ANGELICA, AND A VARIANT	1847
THE DEATH OF LARA	1847
THE DEATH OF VALENTINE	1847
LION TEARING THE DEAD BODY OF AN ARAB	1847
WATCHING FOR THE LION	1847
TIGERS (Louvre)	1847
LELIA	1848
THE BURIAL	1848
AN ARAB	1848
CHRIST ON THE CROSS	1848
VARIOUS LIONS	1848
UGOLINO AND HIS SONS	1849
DANIEL IN THE DEN OF LIONS	1849
ARAB HORSEMAN ATTACKED BY A LION	1849
ARAB MOUNTING HIS HORSE	1849
WOMEN OF ALGIERS (Montpellier Gallery)	1849
OTHELLO AND DESDEMONA	1849
STUDIES FOR THE CEILING OF THE APOLLO GALLERY	1849
APOLLO THE CONQUEROR OF THE PYTHON (ceiling decoration of the Apollo Gallery)	1849
SKETCHES FOR THE SALON DE LA PAIX	1849
DECORATION OF THE SALON DE LA PAIX	1849
THE RAISING OF LAZARUS	1850
ANGELICA AND THE WOUNDED MEDOR	1850

DELACROIX

ARIADNE ABANDONED	1850
THE GOOD SAMARITAN	1850
WEISLINGEN CAPTURED BY THE MEN OF GOETZ	1850
LADY MACBETH	1850
A WOUNDED ARAB	1850
THE BRIDE OF ABYDOS	1851
MICHAEL ANGELO IN HIS STUDIO	1851
ARAB HORSEMAN	1851
THE GOOD SAMARITAN	1851
THE DISCIPLES AT EMMAUS	1851
AFRICAN PIRATES	1851
MARPHISA, FROM ARIOSTO	1851
PORTRAIT OF M. ALFRED BRUYAS	1853
DISCIPLES AND HOLY WOMEN TAKING UP THE BODY OF St. STEPHEN	1853
DANIEL IN THE DEN OF LIONS	1853
CHRIST ON THE LAKE OF GENNESARETH (three versions)	1853
THE LION AND THE WILD BOAR	1853
ARCHIMEDES KILLED BY THE SOLDIER OF MARCELLUS	1853
TURKISH WOMEN AT THE BATH	1853
St. GEORGE (Grenoble Gallery)	1853
THE SEA AT DIEPPE	1854
LION READY TO SPRING	1854
SKETCH OF TIGERS AND LIONS	1854
THE TWO FOSCARI	1855
ARABS ON A JOURNEY	1855
LION HUNTING (variant of a damaged picture in the Bordeaux Gallery)	1855
St. MICHAEL AND THE DRAGON	1856
OLINDA AND SOPHRONIA AT THE STAKE (Louis Mante Collection, Marseilles)	1856
ARAB HORSEMAN	1856
LION AND LIONESS IN THEIR DEN	1856
STUDIES FOR THE CHAPEL OF THE HOLY ANGELS	1857
THE STRUGGLE OF JACOB WITH THE ANGEL (Church of St. Sulpice)	1857
HELIODORUS DRIVEN OUT OF THE TEMPLE (Church of St. Sulpice)	1857
St. MICHAEL DESTROYING THE DRAGON (Church of St. Sulpice)	1857

DELACROIX

THE BANKS OF THE RIVER SEBU	1858
CROSSING A FORD IN MOROCCO	1858
TWO LION HUNTS	1858
TIGER PLAYING WITH A TORTOISE	1858
ST. SEBASTIAN AND THE HOLY WOMEN	1858
DEATH OF LARA	1858
TIGER ASLEEP	1858
DEMOSTHENES ON THE SEA-SHORE	1859
OVID AMONG THE SCYTHIANS	1859
THE ASCENT TO CALVARY	1859
ST. SEBASTIAN	1859
DEATH OF OPHELIA	1859
HAMLET AND THE GRAVE-DIGGER	1859
MEDEA	1860
ROGERO CARRIES OFF ANGELICA	1860
HORSES FIGHTING	1860
PORTRAIT OF DELACROIX	1860
DIANA SURPRISED BY ACTÆON (sketch)	1862
THE FURY OF MEDEA (two versions)	1862
SHIPWRECK ON THE COAST (formerly in the Durand-Ruel Collection)	1862
COLLECTION OF THE ARAB TAX	1863
THE LION AND THE CROCODILE	
TOBIAS AND THE ANGEL	

THE COMPLETE WORKS OF DELACROIX CONSIST APPROXIMATELY OF

853 PAINTINGS
1525 CRAYON DRAWINGS, WATER-COLOURS AND WASH DRAWINGS
6629 DRAWINGS
24 ENGRAVINGS
109 LITHOGRAPHS; and about
60 SKETCH-BOOKS





PHOTO BRAUN, CLÉMENT ET CIE.
LOUVRE

DANTE AND VIRGIL



SCENE FROM THE MASSACRE OF SCIO

PHOTO, BRAUN, CLÉMENT ET CIE.
LOUVRE



PHOTO, BRAUN, CLÉMENT ET CIE.

SCENE FROM THE MASSACRE OF SCIO
(DETAIL)

LOUVRE



PHOTO, BRAUN, CLÉMENT ET CIE.

SCENE FROM THE MASSACRE OF SCIO
(DETAIL)

LOUVRE



DEATH OF CATO

PHOTO, BRAUN, CLÉMENT ET CIE.
MONTPELLIER GALLERY



PHOTO, BRAUN, CLÉMENT ET CIE.

MURDER OF THE BISHOP OF LIÈGE



PORTRAIT OF EUGÈNE DELACROIX

PHOTO, BRAUN, CLÉMENT ET CIE.
LOUVRE



PHOTO, BRAUN, CLÉMENT ET C^{IE}.
LOUVRE

LIBERTY GUIDING THE PEOPLE



LIBERTY GUIDING THE PEOPLE
(DETAIL)

PHOTO BRAUN, CLÉMENT ET CIE.

LOUVRE



LIBERTY GUIDING THE PEOPLE
(DETAIL)

PHOTO, ERAUN, CLÉMENT ET CIE.

LOUVRE



PHOTO, BRAUN, CLÉMENT ET C^{IE}.
NANCY GALLERY

THE BATTLE OF NANCY



PHOTO, BRAUN, CLÉMENT ET CIE.

LOUVRE

WOMEN OF ALGIERS IN THE HAREM



PHOTO, BRAUN, CLÉMENT ET C^{IE}.

THE PRISONER OF CHILLON



HAMLET BEFORE THE BODY OF POLONIUS

PHOTO, BRAUN, CLÉMENT ET CIE.



PHOTO, BRAUN, CLÉMENT ET C^{IE}
NANTES GALLERY

ARAB CHIEF IN THE MIDST OF HIS TRIBE



PHOTO, BRAUS, CLÉMENT ET C^{IE}.
VERSAILLES MUSEUM

THE BATTLE OF TAILLEBOURG



THE BATTLE OF TAILLEBOURG
(DETAIL)

PHOTO, BRAUN, CLÉMENT ET C^{IE}

VERSAILLES MUSEUM



JEWESS OF ALGIERS, SEATED

PHOTO, BRAUN, CLÉMENT, ET CIE.



PHOTO, BRAUN, CLÉMENT ET CIE

FANATICS OF TANGIER



PHOTO, BRAUN, CLÉMENT ET CIE.

THE ARAB AT THE TOMB



PHOTO BRAUN, CLÉMENT ET CIE.

THE DEATH OF OPHELIA



JEWISH WEDDING IN MOROCCO

PHOTO, BRAUN, CLÉMENT ET C^{IE}.
LOUVRE



HAMLET AND THE GRAVEDIGGER

PHOTO, BRAUN, CLÉMENT ET C^{IE}.
LOUVRE



PHOTO, BRAUN, CLÉMENT ET C^{IE}.
LOUVRE

SHIPWRECK OF DON JUAN



PHOTO, BRAUN, CLÉMENT ET CIE.
CHANTILLY MUSEUM

CAPTURE OF CONSTANTINOPLE BY THE CRUSADERS



PHOTO, BRAUN, CLÉMENT ET C^{IE}.

LOUVRE

THE CRUSADERS ENTERING CONSTANTINOPLE



PHOTO, BRAUN, CLÉMENT ET CIE.

THE CRUSADERS ENTERING CONSTANTINOPLE
(DETAIL)

LOUVRE



THE BRIDE OF ABYDOS

PHOTO, BRAUN, CLÉMENT ET CIE.
LOUVRE



PHOTO, BRAUN, CLÉMENT ET CIE.
LOUVRE

LION DEVOURING A RABBIT



THE SULTAN OF MOROCCO SURROUNDED
BY HIS GUARD

PHOTO, BRAUN, CLÉMENT ET CIE.

TOULOUSE GALLERY



PHOTO, BRAUN, CLÉMENT ET CIE.

THE RAPE OF REBECCA

TOMY-THIÉRY COLLECTION, LOUVRE



PHOTO BRAUN, CLÉMENT ET CIE.

CHRIST ON THE CROSS



PHOTO, BRAUN, CLÉMENT ET C^{IE}.
ROTHSCHILD COLLECTION

ROGERO DELIVERING ANGELICA



CHRIST ON THE CROSS

PHOTO, BRAUN, CLÉMENT ET C^{IE}



PHOTO, BRAUN, CLÉMENT ET CIE.

OTHELLO AND DESDEMONA



THE RAISING OF LAZARUS

PHOTO, BRAUN CLÉMENT ET CIE.



PHOTO, ERAUN, CLÉMENT ET CIE.

CHARGE OF ARABS



PHOTO, BRAUN, CLÉMENT ET CIE.

THE DEATH OF SAINT JOHN THE BAPTIST



PORTRAIT OF M. ALFRED BRUYAS

PHOTO, BRUN, CLÉMENT ET CIE.
MONTPELLIER GALLERY



PHOTO, BRAUN, CLÉMENT ET CIE.

MARGUERITE IN CHURCH



CHRIST ON THE LAKE OF GENNESARET

PHOTO, BRAT'N, CLÉMENT ET CIE.



PHOTO, BRAUN, CLÉMENT ET C^{IE}

CHRIST ON THE LAKE OF GENNESARET



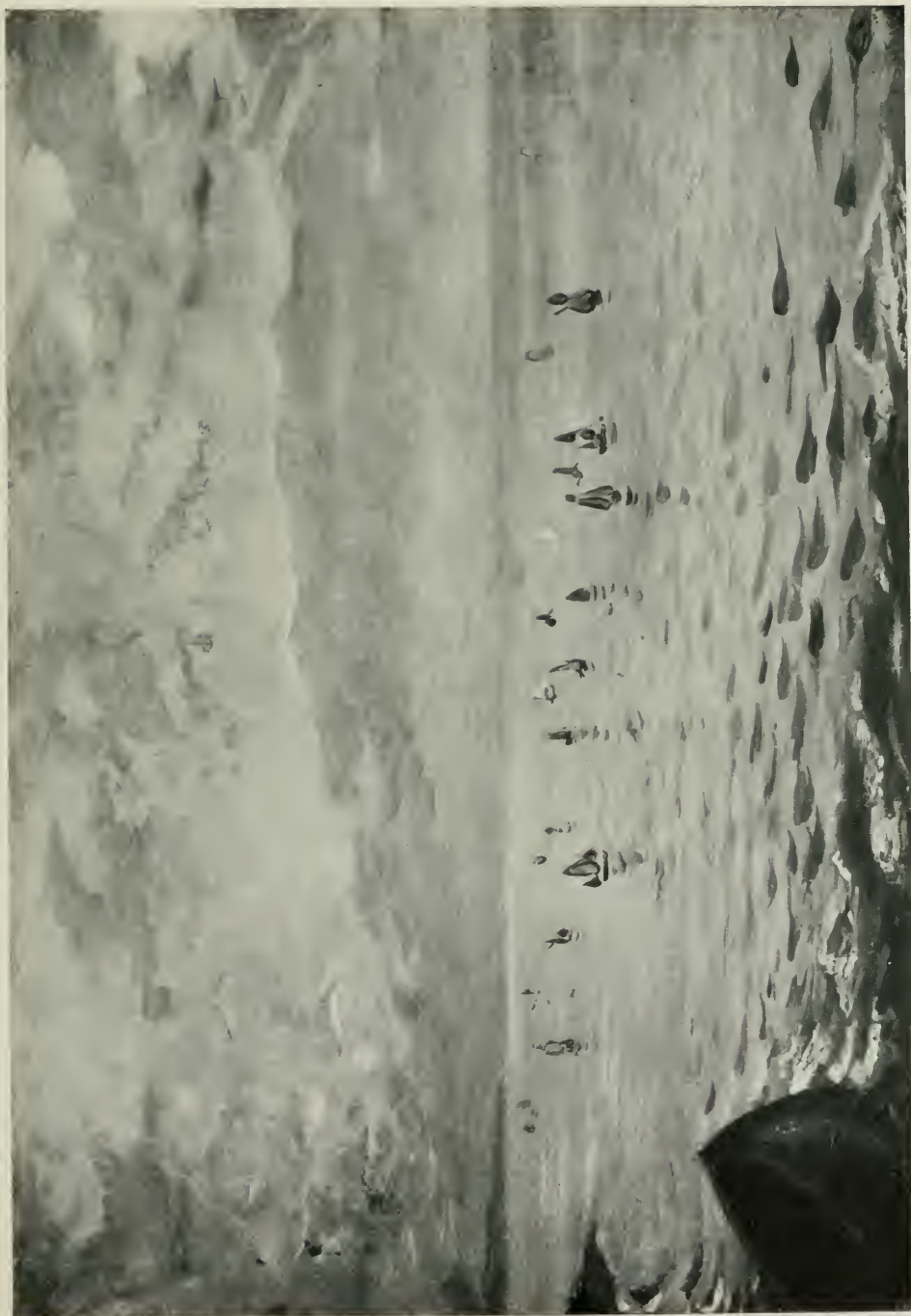
PHOTO, BRAUN, CLÉMENT ET CIE.

THE DEATH OF OPHELIA



THE LION AND THE WILD BOAR

PHOTO, BRAUN, CLÉMENT ET C^{IE}
LOUVRE.



PHOTO, BRAUN, CLÉMENT ET CIE.



LION READY TO SPRING

PHOTO, BRAUN, CLÉMENT ET C^{IE}.
LOUVRE



PHOTO, BRAUN, CLÉMENT ET C^{IE}.
CHANTILLY MUSEUM

THE TWO FOSCARI



PHOTO, BRAUN, CLÉMENT ET C^{IE}.

THE LION AND THE CROCODILE

Art. 3
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Delacroix, Eug.
Frantz, Henri
Delacroix.

Art. 3
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Delacroix, Eugène

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